ISSN 1059-1249

THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada ©

Volume 10
Number 1

Spring 1998

1998 CONVENTION

June 19, 20 & 21, 1998

Cleveland, Ohio

June 19-21, 1998 is still several months away, but final plans are being made for the program, and festivities surrounding the 8th International Convention of the Magic Lantern Society of the US and Canada. Convention chair Larry Rakow reports that rooms at the Holiday Inn in Independence, Ohio (the official convention site) are going fast. Have you made your reservations? If not, call (216) 524-8050, extension 197 as soon as possible and mention the Magic Lantern Society to receive the special convention rate of $79/night.

Larry assures us an exciting program is taking shape featuring international lantern celebrities Laura Zotti (from the fair climes of sunny Italy), Damer Waddington, and David Evans (song slides and announcement slides, respectively, from the generally moderate climes of not-always-too-sunny England), as well as home-grown celeb's Dick Balzer (peep shows and other non-lantern optical oddities); Jack Judson (conservation and restoration of lanterns and slides); Terry Borton (story-telling and the touring life), Barbara Zucker (the history of museum and institutional glory-tellers), and many more (including the sisters-Bergh,, Henry Clark, and newcomers Amelie Collins, Jere Guldin, and John Davidson).

A panel discussion will look ahead to the futuristic topic, "The Magic Lantern and the Internet." Individual members will present "My Absolutely Favorite Magic Lantern Collectible," and a program will feature the use of twentieth-(or should it be twenty- first) century technology to preserve and present vintage magic lantern slides.

The venue for the traditional Friday night banquet is still being negotiated and will feature the return of Professor Optix and his Grande Magic Lantern Show.

The incomparable (and there are many shades of meaning to that word) team of Balzer/Rakow will once again host Sunday's Magic Lantern Auction, an opportunity to purchase the finest magic lantern-related materials and help the Society at the same time.. Whatta deal!

A complete schedule, questionnaire, and forms for market stalls and auction materials will be sent to the membership in early-March. If you have not received yours, contact Larry Rakow at (216) 932-3084. The count down has begun! We hope to see you in Cleveland in June.

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LEARNING SHOWMANSHIP:
MAGIC LANTERNS, TRAVELING SHOWS, AND LOCAL ENTERTAINMENTS IN THE LATE NINETEENTH-CENTURY LIFE OF GEORGE MOULTHROP

By Leslie Frank

Born in the modernizing industrial town of Bristol, Connecticut in 1870 and dying there in 1964, George Moulthrop was an amateur photographer of modest renown. He spent seventy years of his life collecting photographic images. Proud of his images, George shared his photos with a wider community through newspaper publications, contest submissions, and displays on a magic lantern projector he built himself at the turn of the century. Yet George's involvement in providing images for public view stretched back beyond his first photographic experiences. The diaries that George kept from 1880 to 1887 reveal that he created magic lanterns and magic lantern images as a child. (The Bristol Press 15 Oct. 1957, 15 Oct. 1964; The Hartford Courant 16 March 1997; Lara, Al "Love Affair With a Camera: Photographer Preserved 70 Years of Bristol History.")

Magic lanterns first appeared in George's diaries in the winter of 1882 when George was twelve (eleven & 3/4) years old. "I painted some glass for my machine to make a picture on the wall." (Moulthrop 6 Feb. 1882) George's involvement with magic lanterns continued throughout his life. This active interest was very important because magic lanterns allowed him to be a contributing member of his community. The nature of public amusements in 1880s Bristol encouraged a strong link between showmanship and adult civic life. Late nineteenth-century Bristol valued the performances of its citizenry as a proper alternative to more crass and commercial leisure options. The intersection of public entertainment and public life is made visible in the life of magic lantern enthusiast, George Moulthrop.

Entertainment in Bristol:

George grew up in Bristol, Connecticut. He was an only child who lived with his parents in an area of town interspersed with manufacturing sites. By the time of George's birth in 1870, Bristol was a prosperous town with several advantages. Bristol was located in 1850 along the New York and New England rail line. It also had had a subscription library since 1845, and a YMCA since 1868. As George grew up, so did his town. The first Bristol bank emerged in 1875. Between 1880 and 1885, Bristol rapidly modernized as it acquired its first telephone service, high school curriculum, public water system, and electric company. Between the time George was born and his twentieth birthday, Bristol's population nearly doubled, growing from 3,800 to 7,400 people. (Beals 159; Bruce/Roth 91,93,111, 117; G. & D. Manchester/Peck 252)

The local newspaper, The Bristol Press, emerged in 1871 as a means of informing a community which had grown too big for word of mouth communication. In retrospect, this newspaper serves as an important resource for understanding the character and value of public amusements in late nineteenth century Bristol. Issued weekly on Thursdays, The Bristol Press ran a regular feature called "Bristol Topics" that informed the expanding town about developments in local life. The "Bristol Topics" feature included news about upcoming local events and reviews of recent entertainments. Biased toward promoting purity, piety, and patriotism, The Bristol Press informed citizens about diversions and marshaled enthusiasm for appropriate events. "Don't fail to go to Town Hall tomorrow night and see 100 stereopticon views of war scenes taken on the spot of the rebellion." (The Bristol Press 17 Nov. 1885; Bruce/Roth 117)

The amusements discussed in The Bristol Press were sponsored by local organizations including the school, the Temperance Society, the Grand Army of the Republic Civil War veterans' organization, and the YMCA. These organizations put on a variety of amusements ranging from theatrical performances and fairs to lectures. The entertainments employed talent both local and foreign to Bristol. The Bristol Press covered a wide range of local events, from the school exhibitions (in which local "youthful performers acquitted themselves well"), to non-local lectures hosted by the Temperance Society (which informed citizens of their "duty on town hall meeting day, with reference to licensing"), as well as the Grand Army of the Republic's entertainments (which "realize[d] a handsome sum from [its] fair, to aid in its good work"). In covering local entertainments, The Bristol Press shed light on local organizations' contributions to their community and highlighted the value showmanship had in social improvement. (The Bristol Press 25 Feb. 1885, 21 Feb. 1884)

The Gazette
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A publication produced by the Magic Lantern Society of the United States and Canada.

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One Years Dues
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This is an image of George Moulthrop and his high-wheel from his magic lantern slide collection.

By praising local talent, The Bristol Press highlighted the contributions adult citizens made to local life through performances. The fact that George would have recognized much of the local talent as people he and his family knew would have reinforced his understanding of the link between showmanship and appropriate community life. Teachers, firemen, merchants, and manufacturers regularly participated in local entertainments. George's father, Newell Moulthrop, also participated in civic performances. George wrote in his diary: "I went to the show that was held here three nights. Papa was in it. It was just immense." (Moulthrop 5 Feb. 1885) The prevalence of George's role models in entertainments would have impressed him with the link between positive civic participation and showmanship.

Although The Bristol Press reported on local entertainments almost exclusively, such entertainments were not the only amusements available to the Bristol public in the late nineteenth century. Bristol also hosted a variety of traveling shows, including circuses and wild west performances. Perhaps the absence of items pertaining to commercial entertainments in The Bristol Press was a moral judgment on the part of the paper. However, despite the local paper's cold reception, George himself was entranced by traveling shows. "I went to the Indian show. Ten cents admission. . . . They had a wonderful ventriloquist and Spotted Wolf went through hoops 8, 10, 12 inches in diameter. [He] went through with a glass of water on his head. . . . They danced and sung and everything. It was the best show I ever went to." (Moulthrop 27 Aug. 1887) George's enthusiasm for performance was increased by more intimate exposure to traveling shows as well. "I got up at six o'clock this morning and saw the circus come in. It was very splendid. I and Charlie Shepard worked for them this morning and so we got a pass. It was very nice indeed. I saw all the performers." (Moulthrop 19 Aug. 1882) Experiences at commercial entertainments gave George pleasure and increased his respect and admiration for showmen.

Since showmanship was such an important part of 1880s Bristol, it made its way into George's childhood play. George and his friends often practiced showmanship by replicating the entertainments they saw. "I had a circus. I had some fun. Mama came to it." (Moulthrop 24 Apr. 1880) More explicit practicing of showmanship came in the form of putting on shows. Often shows centered on panoramas that George had created himself. "I got up at 7 o'clock. . . . Ate my breakfast and went to work on my show. It is just the boss. I have 5 scenes. The Wayside Inn and the Indian Life and . . . a garden of farmers &c." (Moulthrop 26 Jan. 1884) In order to present these shows, George created dolls and stages and animals. "I worked all day on my show. I made an emigrant wagon and a horse. This afternoon I made a stage coach." (Moulthrop 28 Sept. 1884)

Magic Lantern Shows:

George showed similar enthusiasm when staging magic lantern shows. He gained access to magic lanterns by building his own projectors. "My lantern is as good as any in the store for the price it cost me to make it." (Moulthrop 24 Apr. 1880) Making a magic lantern was not an easy process. When problems arose, George needed to uncover solutions. "Went to work on my magic lantern. At 9:30 I stopped. It works as good as I could ask except [for] the smoke. I shall try to remedy that tomorrow." (Moulthrop 15 Aug. 1884) The next day George reported, "I worked all day long on my magic lantern. It is very nice now. I had a very nice show with it outdoors." (Moulthrop 16 Aug. 1884) Yet, even this revamped projector continued to spew damaging smoke. George's inability to remedy his projector's smoke problem probably was the motivation behind George's diary entry the following month: "Mama smashed up my magic lantern all to bits." (Moulthrop 28 Sept. 1884)

George's enthusiasm was not limited to manufacturing magic lanterns: his enthusi-

continued page 4

asm extended to creating images for his shows. The variety of means that George employed in order to acquire magic lantern views reflects his concern for creating a quality show. The magic lantern displays that George created during his childhood employed no photographic skills or technology. George painted his own magic lantern images, making 25 to 100 views at one sitting. Living in an industrial town came in handy because it gave George free access to some of the materials needed to make magic lantern slides. "I went up to Ingraham's [clock manufactory] after school with Charlie Shepard and we got a fine lot of glass. . . I painted a lot of pictures on it. They are splendid." (Moulthrop 25 Oct. 1883) Although there is no evidence that George invested in commercial views for his magic lantern, he did have access to "views illustrating every subject for public exhibitions" through a catalog advertised in his subscription copy of the Youth's Companion. (15 Jan. 1885) A more likely source for premade slides in George's life, however, was trading locally. "I gave George Thompson two rabbits for his views." (Moulthrop 31 Jan. 1885) However, from this entry it is impossible to determine whether George Thompson's views were purchased premade or whether they were merely handmade by someone other than George Moulthrop himself. Regardless, by creating and selecting views George put great effort into crafting his magic lantern shows. (Moulthrop 24 Oct. 1883; 20 Jan. 1885)

Confidence in Showmanship:

The specific content of George's shows remains a mystery. It is impossible to reconstruct what went on during these exhibits because George did not record details. Yet it is possible to reconstruct what George might have thought magic lantern shows were about. George probably developed his idea of the appropriate show through watching local entertainments. For example, during a year in which George bought season tickets to the Grand Army of the Republic (Civil War veterans) shows, the GAR hosted a magic lantern lecture that was written up in The Bristol Press. The newspaper commented. "The views in the great Yellowstone National Park were especially fine, and, with the running description by the lecturer, gave the spectators quite a vivid idea of the reality." This suggests that the best magic lantern shows were expected to incorporate both a high quality visual and a compelling audio component. (The Bristol Press 18 Dec. 1884)

Although George's diaries reveal that he was involved with magic lanterns from 1882 through 1887 (his early teens), his participation varied in intensity during these years. Magic lantern entries clustered around three different time periods: fall 1883, late summer/early fall 1884, and winter 1885. Before, after, and between these episodes, shows were intermittent. This appears to be significant because these bursts of magic lantern activities coincide with a particular period of time in George's life, a time when he began to take his first steps into the adult world. During his early teen years, George was beginning to confront his adult identity. Society increasingly required that he develop a public persona. New expectations that he prepare recitations and public speeches at school and the YMCA tested George's skills of performance.

Although he had great enthusiasm for attending entertainments and putting on performances during play, George's enthusiasm did not translate into easy showmanship for him. When asked to develop a more public persona, George found the going difficult. On December 3, 1884, George wrote: "Charlie Shepard spoke and lots spoke and read. I don't think that I can ever." George's discomfort with public speaking did not diminish over the next year. "I had to speak my piece this afternoon. I spoke horrid. I was a fine laughing stock." (Moulthrop 9 Jan. 1885) This experience traumatized George and public speaking did not get easier for him. Two months later he wrote, "I went up to the Branch. I had a pretty good time until Art Woodford called on me to make a speech." (Moulthrop 10 March 1885) Often, after these first experiences, George found himself too sick to participate in activities that involved public speaking. In November of the same year, George declined to make a speech at the YMCA and accepted the five cent fine instead. This evasive action testifies to the difficulty George had in performing in front of a large, unfamiliar audience.

Magic lantern shows, on the other hand, provided an alternative venue for George's showmanship, a venue in which George was more secure. The limited size and the greater familiarity with his audience, the presence of the magic lantern machine, and the enveloping darkness in which magic lantern shows were presented gave George added confidence in performing before a group. Although George did not always record who witnessed his shows, occasionally he did. George's diaries reveal that he presented his magic lantern shows to a variety of groups: his relatives, his peers, his peers' parents, and local authority figures. George did not resist these smaller, more familiar audiences as he resisted public speaking. "I gave a show with my magic lantern to Deacon Arnold and his wife." (Moulthrop 31 Oct. 1883) Magic lantern shows gave George an occasion to feel proud while presenting to an audience. "Bertie Peck came down with his father and saw my magic lantern and views. It was fine. Everything worked good." (Moulthrop 23 Feb. 1885) George could feel more confidant, in part because the center of attention became his machine and the images it displayed. George did not have to fear becoming a "laughing stock." Instead the success of his performance depended on whether "everything worked good."

Magic lanterns gave George a way of being a public showman (despite his stage fright) during an era that valued showmanship as a civic responsibility. George lived in a time in which he and his townsmen were captivated by traveling shows and local entertainments. The ability to perform in front of an audience was a highly valued skill in Bristol's expanding community as it contributed to local welfare and cohesion. Involvement with magic lanterns reflected George's enthusiasm for and desire to be a participant in late nineteenth century public life. Within this context, magic lanterns played a particularly important role in George's life, providing a safe venue for showmanship since George felt unable to contribute through more standard means. George's childhood experiences taught

him that responsible citizens provided entertainment within their community. Magic lanterns allowed George to fulfill unwritten civic obligations of the late nineteenth century in a manner consistent with his personality.

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Watkinson Library of Trinity College, Hartford, Connecticut houses George's diaries of 1880-1885 and 1887. I have standardized the spelling and introduced punctuation to the quotations used in this essay.

My comments on Bristol life have been more fully elaborated in Leslie Frank, "The Adolescence of George Moulthrop: Peer Friendships and Town Life in Bristol, Connecticut, 1880-1887," Connecticut History (forthcoming).

I would like to thank the participants at the New England Magic Lantern Society's annual meeting, May 3, 1997, for their insight into magic lanterns.

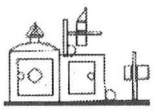
Ed. note: Leslie Frank is a graduate history student at the University of Connecticut. This article came to us by way of Terry Borton whom Leslie contacted to gain more knowledge about the magic lantern. If you wish more information from Leslie, his address is: 629 Stors Rd. Stors, CT 06268.

DISSOLVING VIEWS

By Damer Waddington

One of the main reasons, apart from pride of possession, for owning a multiple (Bi-unial or Triple) lantern, is to show dissolving views. This sounds quite straightforward but there are a few things which must be taken care of if the dissolving view show is to be good. Firstly, of course, the lenses must be matched. Next, the lanterns must be set up so that the images coincide precisely. This, unfortunately, is not sufficient as all the slides to be shown must also line up with each other precisely. Vertical alignment can be achieved either by removing a little wood from one or more of the slides or, better, adding a spacer by using some card stuck onto the slide. Horizontal alignment is best achieved by adding a stop to the slide. Again this can either be a small piece of wood stuck on to the side of the slide or a pin inserted in the frame. (It is not always appreciated that the audience, particularly those who are non-magic lanternist, is not expecting dissolves to take place so that it is usually possible to make slight lateral adjustments to the slide at the low illumination phase of the dissolve with no fear that it will detract from the performance.)

When all this has been done you are ready to start. It is then very easy to give a mediocre dissolving view presentation. A good presentation requires that the slides are studied carefully and the program worked out in detail. Day slides need to be shown with full illumination. Night scenes, on the other hand, very often show to best effect at very much less than full illumination. Superimposition of either snow or rain needs to be done carefully. Usually full illumination is too bright and detracts from the overall effect. A pale blue filter often enhances snow effects. Lightning needs full brilliance and the use of more than one lightning slide, if available, over the same scene is very effective. Lightning is best shown by using the lens cover to flash it although a hand is often more convenient. On occasion, e.g. Aurora Borealis or fire effects, where there is no mechanical slide to produce a flickering effect, moving spread fingers backwards and forwards in front of the objective lens can be very effective. If more than one effect set is to be used, consideration should be given to continuity slides. Having worked out how to show the slides, well-chosen background music adds the final touch. Live music, if available, is very much more effective, particularly if the musician is really competent.



To show Dissolving Views effectively, an adequate light controller is an essential. The DEON4806 has been designed specifically with this in mind. It is a further development of the DEON4803 which has been in use for many years in the UK and Europe, the main difference being that it has been designed to operate with 117 volt projection lamps as distinct from the 24 volt lamps. The features which it offers are as follows:

- Control for 3 x 117 volt (250 watt max) projection lamps using slider controls with 60mm travel.
- Three operating modes:

1. Three independent continuously variable lamp controls.
2. Single control dissolve between two lanterns with constant screen illumination. Plus continuously variable control for the third lantern.
3. A push button operated control to provide automatic dissolve with dissolve rate variable from near-instantaneous to two minutes. Plus continuously variable control for the third lantern.

- Compact, 190mm x 120mm x 80mm
- Lightweight, 600g
- Power requirements, 117 volts 60 Hz.
- Price, $200.

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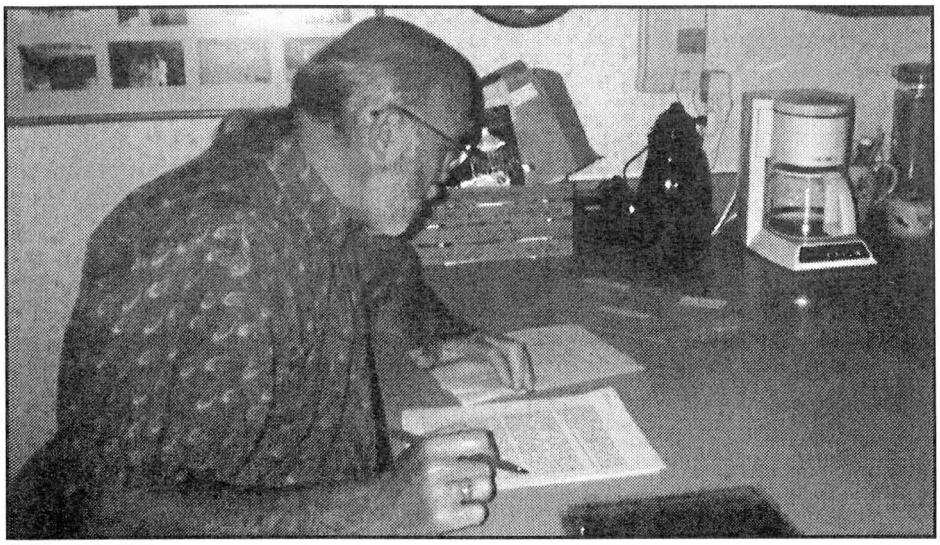
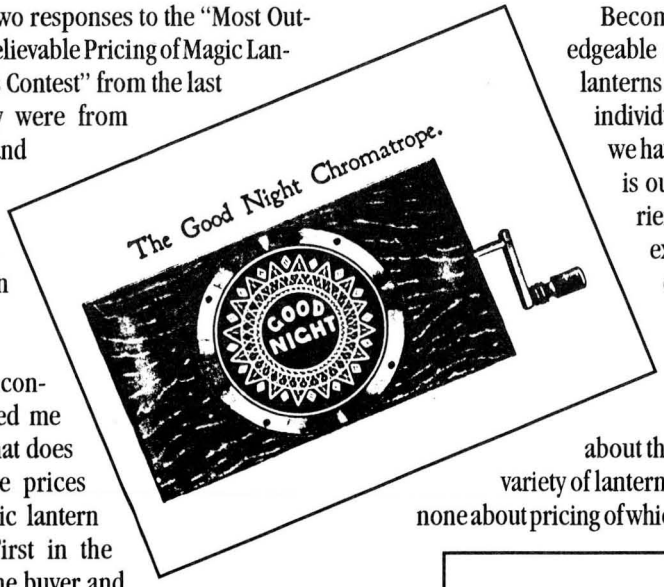
THE PRESIDENT'S VIEW

By Bob Hall



President Bob at work on newsletter.

We had two responses to the "Most Outrageous, Unbelievable Pricing of Magic Lantern Materials Contest" from the last Gazette. They were from Nancy Bergh and Tom Rall. Their entries can be found elsewhere in this issue.



But this contest has started me thinking, "What does determine the prices paid for magic lantern materials?" First in the process are the buyer and seller. The seller usually wants to get as much as he/she can for the item and the buyer wants to pay as little as he/she can.

The second factor is knowledge about material. The seller uses his or her knowledge (or ignorance) to set the asking price. The buyer will use his or her knowledge (or ignorance) to judge the reasonableness of that asking price. The buyer will act in one of three ways: pass up the material, consider and negotiate, or snap it up without comment.

Becoming knowledgeable about magic lanterns is really an individual quest. All we have to draw on is our own experiences and the experience of other collectors. There are some written sources about the history and variety of lanterns, but next to none about pricing of which I'm aware. There are auction results available, but generally prices realized in auction tend to be inflated.

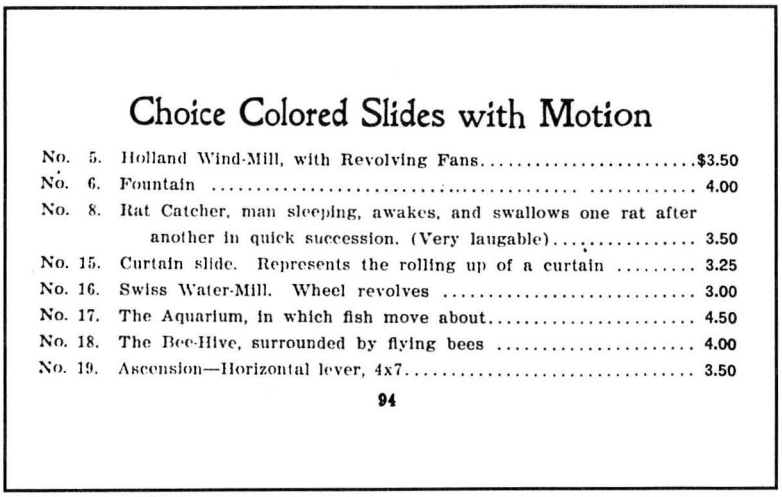
This leads to the third factor, competition. If two collectors want the same object badly enough the price will go up. But there is competition also from non-collectors. There are people who may not even know what they are buying, but just like it's looks and think they can sell it for more, or they are cross-collectors interested only in the subject shown in the slide, not in the slide itself.

The fourth factor is rarity. If you find a desirable piece that you have never seen before, you probably would be willing to pay more than you felt comfortable spending. But if you found a desirable piece that you have seen in several other places, your willingness to pay the asking price would depend upon your knowledge of it's worth.

The fifth factor is condition. This always helps determine what you are willing to pay.

But all of these factors are skewed by the sixth factor, desire. Desire of the seller to sell and desire of the buyer to buy. The seller may have had a piece for some time and he/she may be willing to let it go for less than planned. A buyer may pay more than planned if he/she finds a very desirable piece.

To summarize, I'll use Sue's and my collecting experience. When we first started out, we were in a "buying frenzy." We would



Choice Colored Slides with Motion

No. 5.	Holland Wind-Mill, with Revolving Fans	$3.50
No. 6.	Fountain	4.00
No. 8.	Rat Catcher, man sleeping, awakes, and swallows one rat after another in quick succession. (Very laugable)	3.50
No. 15.	Curtain slide. Represents the rolling up of a curtain	3.25
No. 16.	Swiss Water-Mill. Wheel revolves	3.00
No. 17.	The Aquarium, in which fish move about	4.50
No. 18.	The Bee-Hive, surrounded by flying bees	4.00
No. 19.	Ascension—Horizontal lever, 4x7	3.50

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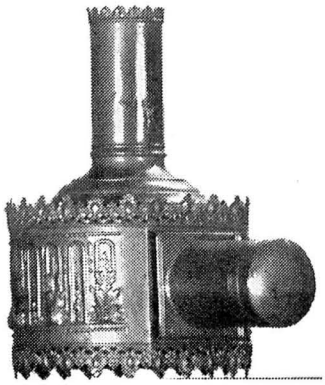
1897 Kline Optical Co. catalog page.

buy anything and pay what we could afford. We didn't have the knowledge to know what we should buy and what we shouldn't. We were our own competition because dealers knew we'd buy. We thought everything was rare and we knew zilch about condition. (I always thought I could restore things. Ha!) The only think we had was desire.

Now we are much more subjective. Of course our collection is larger and we already have many of the pieces we find available. We are also more willing to pass up a piece that we feel is too expensive, because we feel we can find it cheaper somewhere else or can do without it. We are still willing to consider rare pieces we don't have, but are more conservative when it comes to price and condition. Our tastes have changed also. We don't buy landscape and art slides because we already have an extensive collection we categorize as "Incredibly Boring" which we bought early in our collecting days. We now look for slides we find interesting to us. We still have that desire, that hunter's instinct that says, "Today we may find a jewel."

What's a magic lantern object really worth? How much can you afford? What are you willing to pay? And, how badly do you want it? I'll talk to you again.

P.S. An additional method to gain knowledge about slide prices might be to refer to old catalogs, determine the original price of the slide, and multiply it by the inflation factor of each ensuing year. Here oppisite is a page from a 1897 Kline Optical Co. catalog on which you can practice:



THE BIRTH OF A SHOWMAN

By Professor M. Lindsay Lambert

About a year and a half ago, Margaret Bergh telephoned to verify my address for the Magic Lantern Society of the United States and Canada membership list. What should have been a quick call became a half-hour conversation on our shared magic lantern interests. She ended up by asking me to write an article for The Magic Lantern Gazette on how I began giving my lantern shows. The summer/fall 1996 issue arrived with a note attached, stating "I still think you should write that piece on how you got into this!"

Margaret's request took my by surprise. I have been giving occasional shows for the past three years, but hadn't considered that my experience might be worth writing about. However, I have not forgotten. Please forgive me if I am a little slow.

I should begin at the very beginning: I was born two months prematurely in Swift Current, Saskatchewan, on Christmas day, 1956. My parents were on their way to England at the time, as my dad was being sent to study at the Naval college in Plymouth. My arrival caused an unexpected stop. I went on from there to become the youngest paying passenger on record on the Cunard Line Express steamships, and had to be examined by the ship's doctor before they would allow me on board. Babies have, of course, been born on ocean voyages, but they were regarded as stowaways.

The circumstances of my birth seem to have established a pattern for my life, which is why I mention it: I am always a bit before my time. I have also witnessed the passing of a number of old ways of doing things, trans-Atlantic steamship travel as serious transportation being but one example.

For as long as I can remember, I have been intrigued by the past, and I try to perpetuate some things through learning old skills and using old tools. I word process on an antiquated Underwood typewriter. A friend once told me that I have the gift of being able to take things which are old and dead, and make them live again in new and interesting ways.

I began collecting things in about 1966, while accompanying my dad on his Saturday round of bookstores and junk shops. (He collected books). One of my most memorable early finds was an old carbon filament lightbulb which still worked. It sparked my interest in early electrical inventions and the history of artificial lighting. I have given talks on the latter subject, and have assembled a small collection of lighting devices for demonstrations.

In 1972, I found an 1890s mahogany and brass camera for 4x5 inch glass plates at a garage sale, and became interested in the history of photography. I began collecting old cameras, and using them as well. I experimented with old printing processes, stereoscopic photography, and even used flash powder for indoor exposures. I ultimately created a summer job for myself in 1977 as an 'instant antique portrait' photographer at Heritage park in Calgary, Alberta.

I first became aware of magic lanterns through my photographica collecting. As I was mainly concerned with taking photographs, they didn't particularly interest me. However, I did buy two mechanical slides from a large quantity in an antique shop, just because I thought they were fun. That was in 1976 or 1977, and represents the very beginning of my involvement with such things. I use one of them, a lever slide of a swan drinking, in my shows. I wish in retrospect that I had bought the whole lot, but I'm sure that we can all tell stories like that.

I decided that I wanted to pursue a stage acting career when I was in high school, and studied for a theatre degree at the University of Victoria in British Columbia from 1974 to 1978. My theatre history professor became aware of my other interests and, in 1976, suggested that I build a working limelight spotlight as a project. (In limelight, a cylinder of lime, or burnt limestone, is heated to incan-

continued page 8

The Birth of a Showman continued

descence, generally with an oxy-hydrogen or oxy-coal gas flame. It was used in stage lighting, as well as in magic lanterns and cinematographs.) He assured me that I would still receive a mark, if it turned out that I couldn't do the job. I ultimately fitted an old electrical spotlight housing with a limelight jet designed around an oxy-acetylene welding torch, and gave my first public demonstration on December 1, 1977. I produced the lime cylinders by burning limestone core samples, with the help of a chemistry department professor. I still occasionally demonstrate limelight, but I now use an original limelight jet in a mahogany and sheet-iron spotlight made from an 1891 plan.

In the course of my research, I discovered that there was very little information specifically on limelight in the theatre. Most of the available material related to its application as a magic lantern illuminant, so I drew on those sources. This taught me more about the magic lantern, although I still wasn't overly interested in the subject.

I worked for a theatre company in Saskatoon, Saskatchewan during the summer following my graduation, and moved to my present home of Ottawa, Ontario in December of that year. My dad was stationed here at the time, and I wanted to spend Christmas with my family and see what job prospects were like. I eventually performed in a number of semi-professional shows, a large proportion of which were musicals. I have little musical training, but had been singing old British music hall and comic songs for years, and had some understanding of what a musical director required of me. I gave up acting in 1982, when the recession took its toll on theatre companies, and putting food on the table started to take precedence.

I met Sandy, the lady who was to become by wife, in 1979. She had opened an antique store the previous year, and I soon started to help with the business. We were married in 1983 and our son, Nicholas, was born three years later. I had always been good at doing fine work with my hands and, in 1982, began restoring china, glassware, and small antiques as an adjunct to the shop. I already had some experience, but it took another four or five years before I became really comfortable at it. (I am a perfectionist.) Surface colour matching was the most difficult aspect of the craft to master.

We sadly had to close the shop in 1993, as a result of adverse new tax legislation and the economic times. I still continue my restoration business as my primary means of making a living.

One thing which I never lost from my university days was my fascination with limelight. I continued my research over the years, and my interest has grown to include other forms of gas and pre-electrical stage lighting, and the history and technology of gas lighting in general. I eventually co-authored a paper entitled "A Reacquaintance with the Limelight," which was published in the April 1987 issue of the Journal of Chemical Education, and went on to write "Limelight in a Magic Lantern, 1825" in The New Magic Lantern Journal (British publication) for January 1991, and "New Light on Limelight" in Theatre Notebook for September 1993. Servants of Light, The Book of the Lantern, which has recently been published in England by The Magic Lantern Society, includes my chapter "Origins and Early History of Limelight."

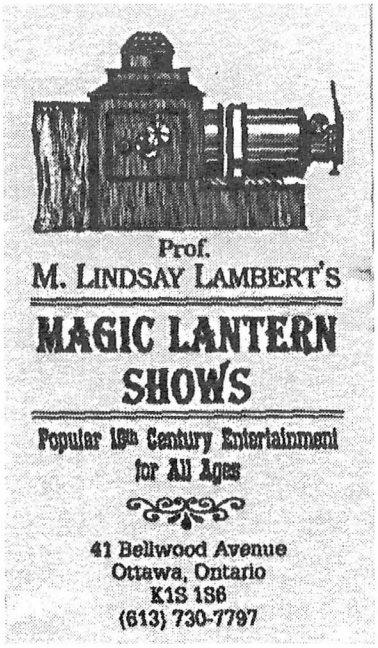
We have all heard the adage 'Publish or Perish,' which is usually interpreted as a warning to academics that their job security is dependent on the number of papers that they get into print. This is not the original meaning, however: It is an appeal to people to share their information. If you keep your findings to yourself, the knowledge dies with you. It perishes.

In my search for limelight material, I joined The Magic Lantern Society and The Magic Lantern Society of the United States and Canada. I also acquired a couple of magic lanterns, because they related to my studies. I found my first in 1982, an 'Iron Duke' Russian iron and brass lantern made just after the turn-of-the-century by the London firm of W. Butcher & Sons. It wasn't in the best of condition, but I have since restored it. I acquired the second one, a biunial, while my wife and I were on our honeymoon in England. Once I had the lanterns, I began picking up slides when they came my way. (These things are insidious.)

After we closed our antique shop, I did an inventory of my various skills and resources. I had given talks on antiques and collecting from time to time, and resolved to do more. I also realized that I had the makings of a magic lantern show on my shelves, and thought that it would be good fun. I gave my first one on July 10, 1994, and have been doing them ever since, mainly for local museums and historical societies.

I use my 'Iron Duke' lantern. It is more convenient than the biunial, and I don't have any of the wonderful dissolve slide sets that require the latter. I have equipped it with a 100 watt halogen lamp, which fits a socket and reflector assembly that was originally sold to replace a limelight jet. I have also inserted a sheet of heat absorbing glass between the lamp and condenser lenses, for the preservation of the slides. The lantern has a red velvet curtain at the back, and sits on a mahogany tilting stand that I made. The combination looks quite 'showy.'

My slides date from about 1850 to 1910, and run the gamut from a few hand-painted examples, through colour transfers and photographs, plus a selection of the slip, lever, and rackwork variety. Many would be considered marginal if they were to appear on a sales table, but I have managed to weave them all into a nice entertainment. I talk about the Victorian era, the history of the magic lantern, turn-of-the-century family life, poverty, recreation, transportation, and then move on to the mechanical slides before the final 'Good Night.' I emphasize social history, and throw in a song or two for good measure.



I have been calling myself "Professor" Lambert, in accordance with nineteenth-century showman tradition, and explain my usage with help from entries in The compact Edition of the Oxford English Dictionary. (Material can sometimes be found in the most unexpected places!) There are a number of possible definitions, the most commonly accepted one being a form of address for a teacher of the highest rank, one who holds a 'chair' at a university. I'm not one of those. It is also "loosely applied to a professor-like person." - perhaps. - Professor also has its roots in the work profess. A professor is someone who professes, and I profess to know a bit about magic lanterns and slides. My favorite is that it is "assumed as a grandiose title by . . . exponents of various popular arts and sciences, as dancing, juggling, phrenology, etc." I leave it up to my audience to decide which, if any, applies to me.

I was thinking about my shows a while back, and it struck me that they make use of virtually all of the skills that I have developed over the years: My collecting interest led me to acquire the magic lantern and slides. I was able to repair the lantern and make accessories, drawing on my abilities as a restorer. I have even managed to re-touch a few damaged slides, which is not an easy job. I know enough about illumination requirements to electrify a lantern. My background in history has come in handy in developing the scripts, and my theatrical training has certainly served me well in the presentation. I drew the illustration of my 'Iron Duke' lantern for my magic lantern show card, as well. Until I tried, I didn't know that I could do that. Perhaps that's all that one needs to do, is try things.

The magic lantern shows are not a major part of my life, although this article may leave that impression. There are other things which are far more important to me. The shows are fun, though, and are a good means of sharing information. They help keep history alive.

Ed. note: How individuals got involved in this unusual hobby is always extremely interesting. We would like to hear from more of you on this subject.

MY LIMELIGHT WAS A LEMON

Part 6

By Henry Clark

Leopold Von Sacher-Masoch, whose unique approach to life would one day cause his name to be immortalized in the word "masochism," was born in 1835. (It was a difficult birth, but he rather enjoyed it.) Had Leopold lived in the second half of the 20th century, I feel certain he would have spent much of his time haunting flea markets and antique fairs looking for magic lantern slides.

The tiny town of Brimfield, Massachusetts is home to one of the largest, if not the largest, outdoor antique fairs in America. It comprises hundreds of dealers who set up tables and tents on dozens of lots spread over hundreds of acres. At Brimfield one might find a wisteria-pattern Tiffany lamp displayed on a table next to a Welch's "Howdy-Doody" jelly glass, or a working gramophone in close proximity to an unemployed interior decorator. I have made the three-hour drive to Brimfield from my home in New York and returned empty-handed on numerous occasions. A few times, however, I have returned with treasures.

While most of the people visiting Brimfield could easily be undercover agents for the Northeastern Antiques Regulatory Commission, (or NARCs, as we call them) dressing conservatively and in no way attracting attention to themselves, a handful of us attend the fair looking as if we had just escaped from a sideshow. It is not unusual to see a guy dressed in kilts, tam, and full Scottish regalia, with a sign tacked to his back saying "Will Buy Samarai Swords." Or an oriental gentleman wearing a kimono and sandals with a sign on his back saying "Searching for Bagpipes." (Sometimes, one even sees the limber-fingered prankster who switches signs from one collector's back to another.)

I traditionally wear a baseball cap bearing the message, "Looking for Magic Lantern Slides," and, tacked to my backpack, a similarly worded cardboard sign. I once went to Brimfield in the company of one of the curators from the museum where I work. I had very little luck finding slides, and at the end of the day discovered one possible reason. The stodgy, stuffy, serious-minded Decorative Arts Curator of Old Bethpage Village had found the time to scrawl an alternate message on the flip side of my backpack sign, and had flipped it as he helped me shrug into my pack upon our arrival. I had spent most of my day at the Brimfield antique fair "Looking for a Cheap Date."

Antique dealers now know me and have realized they can get rid of any piece of junk they have in stock, provided they somehow link it up with a magic lantern slide. When I first started collecting slides, the dialogue between the dealer and me would go something like this:

Me: Those five beat-up wood things with the glass in the center? How much for the grime-encrusted picture of the fat guy?

continued page 10

My Limelight was a Lemon continued

Dealer: Those are what you call your magic lantern slides. The fat guy is Rutherford B. Hayes.

Me: The president?

Dealer: Relief pitcher with the Brooklyn Atlantics, circa 1885. Never made it to a bubble-gum card, which makes that particular slide virtually priceless.

Me: How much?

Dealer: Can't break up the set.

Me: How much for the set?

Dealer: I have to sell the set with that magic lantern there on the rear shelf.

Me: The rusty box with the empty cylinder sticking out of it that looks like it should have a lens in it?

Dealer: That's the one.

Me: So, how much for the five slides and the lantern?

Dealer: It's all a package with this here antique wicker-work fishing creel.

Me: This fishing creel has no bottom.

Dealer: It's for under-sized fish that the game warden would make you throw back anyway.

Me: What possible connection can there be between the magic lantern stuff and a decrepit old fishing creel?

Dealer: Absolutely none.

Me: Then why are you selling them together?

Dealer: I'm not.

Me: You just said . . .

Dealer: I'm not selling them. They're on consignment from another dealer. He said they have to be sold as a set. You got a problem with that, give him a call.

Me: Where does he live?

Dealer: France.

Me: So how much for the five slides, the useless lantern, and the bottomless creel?

Dealer: $700.

Me: Okay.

Dealer: Don't you want to haggle over the price?

Me: Am I supposed to?

Dealer: Yes.

Me: Will you go $650?

Dealer: No.

Me: $690?

Dealer: $695.

Me: Sold!

As time has passed, and I have become more experienced in the ways of antique dealers, my dialogue with them has become more concise. A typical exchange between an antique dealer and me these days will run:

Me: These two magic lantern slides illustrating Defoe's Journal of the Plaque Year, apparently had-tinted during some kind of prolonged earth tremor . . .

Dealer: Yeah?

Me: What do they have to be sold as a set with?

Dealer: The moose head, the truss, and the Styrofoam box my lunch came in.

Me: Here's my wallet. Take what you need.

Now, unlike collectors who will collect anything connected with magic lanterns, I am only interested in those things I can project on a wall for the entertainment of an audience. Period posters for lantern shows, books written by nineteenth-century lanternists, books ghost-written by mere phantoms, original illuminants and Buddha-shaped lanterns are all very well, but not the sort of thing I can afford to expand storage space on. I have, however, acquired a few such things in the past because—according to the dealer—they could not be separated from the slides I wished to purchase. (I mean, I wish I had a nickel for every Buddha-shaped lantern I have subsequently had to drop off in the Salvation Army bin.)

Most recently, a set of six slides "came with" a fancy free-standing wooden frame made for displaying two 4"x7" slides, one atop the other, for use (and here I'm guessing) either in an optical shop's showroom, or perhaps, great-grandma's parlor. Another set of slides "came with" a table-top single-slide viewer with an armature holding a small kerosene lamp at one end and a lensed slide-holder at the other.

I mention both these items for purely self-serving reasons: I hope to include both items in the auction at the upcoming Magic Lantern Society convention in Cleveland.

The slide display-frame is to be sold in a lot with three Nash-Rambler hubcaps, and the slide-viewer in a lot with this really interesting nineteenth-century fishing creel.

No one can say I haven't learned from my experiences.

Next Issue: I Find A Cheap Date.

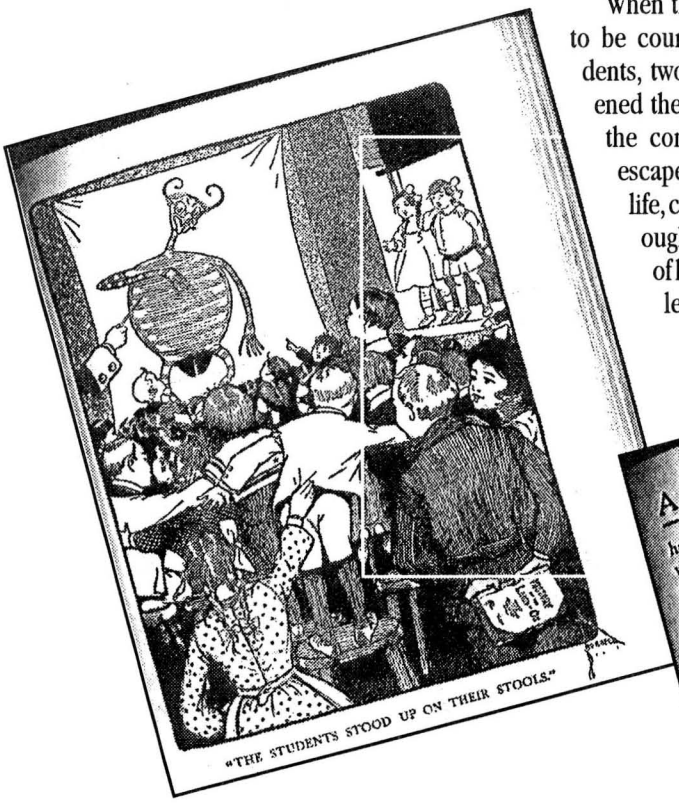
Three Treasures: The author with three Brimfield acquisitions. Left: Victorian frame for two lantern slides. Right: single-slide viewer. Middle: "Phantasmagoria" chamber pot originally owned by Etienne Gaspard Robertson. (The dealer cited increasing eccentricity during Robertson's last years. The author was not fully convinced, but the chamber pot was part of a lot with a set of slides depicting lard-rendering in the Cotswolds.)

THE MAGIC LANTERN IN THE LAND OF OZ

By Leora Wells

Terry and Debbie Borton received a letter in late November from Leora Wells, long time previous editor of The Magic Lantern Journal, precursor to The Gazette. This letter followed a concert attended by Bortons where it appears Leora shared her magic lantern with children and possibly showed some slides related to Mr. H.M. Waggle Bug, T.E.

The illustrations she included with the letter are from The Land of Oz, sequel to The Wizard of Oz, by Frank Baum and published in 1904. The illustrator was John R. Neil.



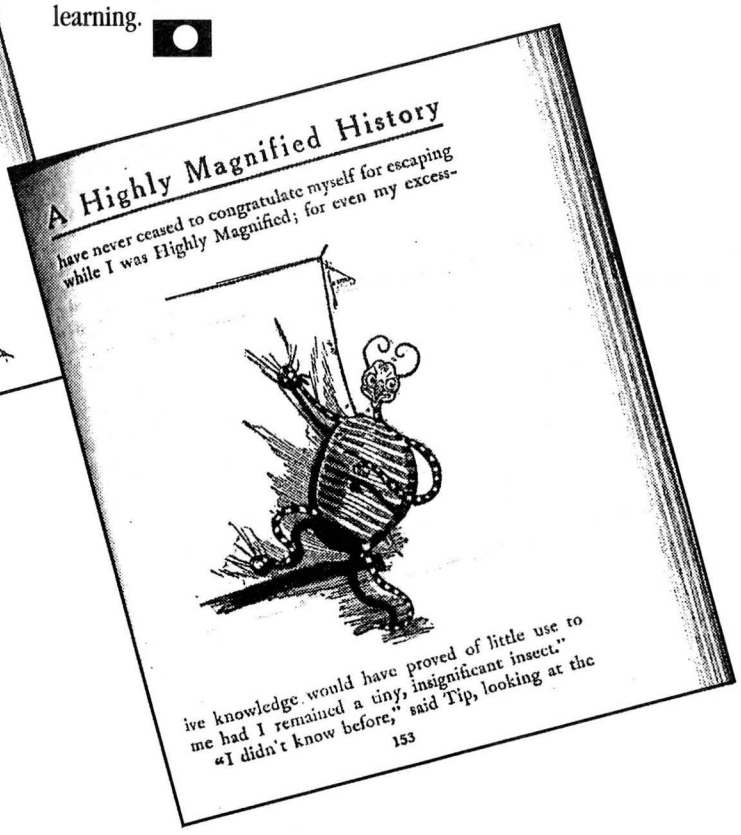
"The students stood up on their stools."

Ms. Wells states, "The gist of the narrative is that the Scarecrow, Tin Woodman, the boy named Tip, Jack Pumpkinhead, and the Saw-Horse were on their way to Emerald City when they encountered the most extraordinary object they had every beheld. "He explained that he was H.M. Waggle-Bug, T.E. and that the letters stood for Highly Magnified and Thoroughly Educated."

He acknowledged that he had been born an ordinary Waggle-Bug. But he crawled into a country school house to keep warm and stayed for many months, listening to the schoolmaster's lectures. Thus he became "Thoroughly Educated."

One day the professor discovered him. "Do any of you know what a Waggle-Bug is?" "No," yelled the scholars in chorus. "Then I will get out my famous magnifying glass and throw the insect upon the screen in a highly magnified condition that you may all study carefully its peculiar construction."

When the Waggle-Bug, meaning to be courteous, bows to the students, two little girls are so frightened they fall out the window. In the confusion, the Waggle-Bug escapes to freedom and a new life, considering himself "Thoroughly Educated" as a result of his three years of intensive learning.


A Highly Magnified History
have never ceased to congratulate myself for escaping
while I was Highly Magnified; for even my excess-
ive knowledge would have proved of little use to
me had I remained a tiny, insignificant insect."
"I didn't know before," said Tip, looking at the
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PICTURE THE SONGS: PROGRAMS FROM THE MARNAN COLLECTION IN 1997

By Nancy and Margaret Bergh

From Valentine's Day to Christmas 1997, Marnan (Margaret & Nancy Bergh) was busy putting together five new illustrated song slide programs for local Minneapolis and St. Paul audiences.

Two of the shows were for the local chapter of the Maud Hart Lovelace Society. This is a group that spun off from "The Betsy~Tacy Society," and the activities of both organizations center around the writings of the Minnesota-born author of the Betsy~Tacy series of children's books. We grew up reading Betsy~Tacy stories, so it was fun to reread the books and revisit "Deep Valley" (the characters' fictional town based on the southern

continued page 2

Pictrure the Songs continued

Minnesota town of Mankato, Minnesota). The stories—centering around Betsy Ray and her family and friends—are filled with references to period songs and are set squarely in the middle of the illustrated song era. From the stories and our slides, we created two shows for the group.

The June program was especially fun for us because we had the pleasure of the company of David, Lesley, and Michael Evans, fellow Magic Lantern Society of U.S. and Canada members from England, who were visiting and who pitched in wonderfully to help us that night. The December program featured Christmas songs and a unique version of the annual shopping expedition that was a Christmas tradition for Betsy and Tacy. Youngsters in the audience jingled bells at all the right moments.

On July 12 we put on a program for a combined meeting of three doll collector clubs. Since we don't have all our slides cataloged yet (!!), Margaret spent hours searching for doll songs and/or illustrated song slides with dolls pictured in them. We were surprised at how much material surfaced. Nancy learned how to use the close-up ring on our old Nikon and shot 1:1 details of the dolls, so we had lots of effective doll images. At a pre-show research meeting, committee members of the club previewed some of the slides and then—to accompany our program—put together a charming exhibit of dolls, doll furniture, and toys similar to the ones shown in the lantern slide exhibition.

We had some taped music, and two members of the doll club performed the rest of the music "live." The music menu included Charles K. Harris' popular telephone song, Please, Miss Central, Find My MaMa (no dolls, but one of the kids hugs a teddy bear); a song where the heroine is a doll with an attitude, They Will Be Sorry Some Day (she is mad that that darn Teddy Bear has come along to usurp the affections of her little girl owner); and a paean to the economy model, Little Rag Baby Doll. The slides include great nursery/playroom shots of wonderful dolls and doll houses. Making a real stretch from the doll theme, we added the comic song—Oh You Spearmint Kiddo With The Wrigley Eyes!—there was a connection, but it was pretty thin!

One thing we found was that, unfortunately, many of the wonderful slides showing dollies accompany really deadly songs. Since we wanted the group to be able to see these slides, we matched them up with a show-stopping version of Oh You Beautiful Doll by jazz-pianist Butch Thompson (if you ever listen to "A Prairie Home Companion" on Public Radio you are probably familiar with his fabulous talent). It was a real kick for us to hear him record that for us in our living room!

For the doll show we tried a new "bit of business" that was a tremendous hit with the audience. We have some bad, blurry slides (with one blob of a doll) for a not-very-interesting lullaby called My Mother's Cradle Song. Across the top of the sheet music, the publisher proclaimed that the slides for this song had been projected on the wonderful dress of "Nina, the electric picture dancer." The Great Nina's portrait appears on the sheet music cover, and it is hard now to picture this mature woman—round-faced, pleasantly-plump, with the elegant ostrich-plumed hat—twirling "electrically" around a stage!

Nevertheless, Margaret was most intrigued by this idea—especially after reading Mervyn Heard's articles about lantern projection on dancers' costumes. So, from our attic surfaced a 19th century white figured silk dress that had belonged to our mother's great-aunt (who, at the time she wore this dress, had a 26-inch waist!). We borrowed a dressmaker's form that could be cinched down to (barely) 26 inches, poked artificial ivy in the "neck" of the form for a "head," and christened her "Ivy." Because she couldn't be center-screen for the entire hour, we had to manufacture a rolling base for her to stand on. Before the show we hoisted her onto a platform consisting of a four-wheel dolly, a wooden shipping crate, and a bureau fragment scrounged from the basement workroom—all draped with an old wool rug and then rolled to center screen at the appropriate time. Using a Keystone projector, we shone the lantern light on the skirt of "Ivy, the Electric Picture Poser." It was a hit—and a hoot! We doubt that Ivy will ever make another appearance tho'—just too darn much to haul and set up!

In November, for the St. Paul chapter of the AAUW (American Association of University Women), we put on a "general" illustrated song slide show—a few more generations beyond the one many of you saw in San Antonio. We are starting to kick around ideas for a new show with flower and garden themes and, currently, we are adding some new material for our Valentine program (February 6). Who could resist a song where the fella tells his girl, "We will live on love and kisses; Cupid, he will wash the dishes!" Happy Valentine's Day!

NORTHWEST GROUP FALL GATHERING

By Judy Shape

It was the end of November and ten members of the Northwest Group of the Magic Lantern Society of the U.S. and Canada tired of raking leaves had decided to have lunch at the home of Larry Cederblom. In attendance were, besides Larry, Bob and Sue Hall, Ralph and Judie Shape, Joe and Alice Koch, Sharon Koch, and John and Betty Potter.

Visiting time included handouts from the Koch's of leftovers from the Boston convention and brochures from Auburn, New York, the home of talking pictures. John showed prints he had made from turn of the century negatives the Halls had found. Bob sang from old song pages The Man Who Has Plenty of Good Peanuts. (We may hear more of this song in the future.) Larry passed around tourist information on Cleveland (a hot tourist spot now). Joe and Alice will be putting on a show January 15 for the Enumclaw Historical Society. Larry showed pictures of this year's Halloween display. Every year he turns his garage into a phantomasgorical show with two projectors creating moving ghosts and goblins including a pumpkin eating a rat. The neighborhood kids and parents think it's great.

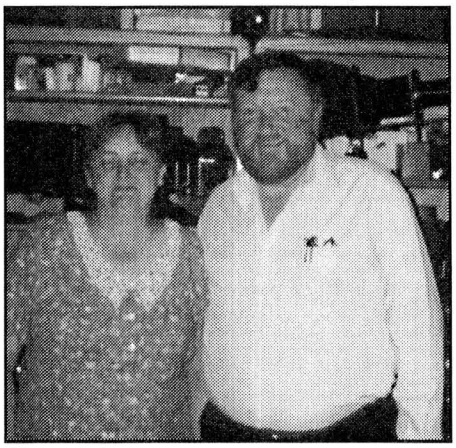
Our calendar was set for 1998. We will meet March 15, May 3, August 30, and November 1. The May meeting we hope to hold at the Washington Historical Society Museum in Tacoma, which is having a display on the Alaska Gold Rush days which occurred when magic lanterns and slides were very much in vogue.

Following a delicious buffet lunch, the sated members bragged about some show and tells. The Halls reported that on their recent travels covering the Western United States, they only found five lanterns, none reasonably priced. Also, they found one box of slides, a book on the Wreck of the Hesperus, and film strips for "Uncle Sam Projectors." Larry found a "Jolly" film strip viewer.

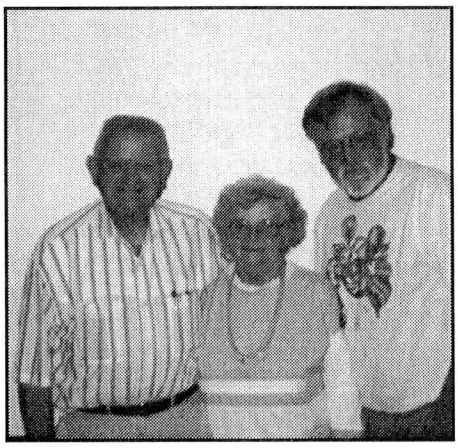
Larry set up the projector and we showed slides. Ralph showed some of his World War II military recognition slides obtained at an estate sale. Joe had spent a lot of his time during the war looking at these slides and was still able to identify some of the ships and planes.

Discussion followed about the next convention in Cleveland. We will have a good contingent planning to attend and all look forward to a great time.

N.W. Corner members at their August meeting.



Betty and John Potter



Joe and Alice Koch and Larry Cederblom

THE MOST OUTRAGEOUS, UNBELIEVABLE PRICING OF MAGIC LANTERN MATERIALS CONTEST RESULTS

By Bob Hall

The entries are all in (two), the judges have spent many hours pouring over them (both), and the winners (two) are:

1st Place - Tom Rall

"Here is my entry. It is from the Swann Galleries Photographic Auction on October 7, 1997 in New York."

1. Rare Lantern Slide by Hine.

Hine, Lewis W. Immigrant laborer. Original slide, 3 1/4x4 inch-Circa 1910. [1,000/1,500]

A vintage lantern slide of an important photograph. This image appeared as a cover illustration for Survey Graphic (1910), the progressive magazine with which Hine was affiliated throughout his career. Laid in was a multi-page photo essay insert about the immigrant work camps constructing the Ashokan Dam, outside Woodstock, New York, for which Hine provided all the photographs.

Like Jacob Riis before him, Hine often delivered lantern slide lectures about social welfare issues. The Hine Photo Company made such slides, in addition to the many photographs that appeared in popular and progressive periodicals.

This slide didn't sell.

2. A group of 132 glass lantern slides documenting a journey from Seattle, Washington to Dawson City, the center of the gold rush Klondike, and featuring scenes of Dawson and Bonanza Creek, site of the original strike, gold mining and smelting operations, establishments in Dawson and numerous views of Alaskan and northern Yukon waterways, glaciers, coastal habitats and wildlife. Glass lantern slides, hand-colored, approximately 3x2 1/2 inches, all but five with hand-written caption labels affixed; in original wood box. 1989-99. [700/1,000]

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The Most Outrageous continued

A historically and visually arresting document of North America's last and most frenzied, gold-seeking stampede. Beginning with a strike at Bonanza Creek in 1896, the lure of gold led countless Americans to the sub-Arctic reaches of the Yukon and turned Dawson, a sparsely populated mud flat on the Yukon River, into an incongruously opulent and gaudy metropolis of 30,000. Interestingly, the party lasted little more than a year, until 1899, when newcomers realized that the best claims were to be found further north in Nome.

These slides sold at $1,380, including buyer's premium.

Congratulations Tom. You win ten (10) incredibly boring slides.

2nd Place - Nancy Bergh

"Enclosed is an entry in your contest. We are, you understand, only submitting this to insure ourselves against receiving that sizable C.O.D. shipment of incredibly boring slides!"

How you can't trust "market" prices – or, Wow, I must be sitting on a gold mine!

By Nancy Bergh

Many years ago while working my way through a large Antique show and sale at the Minneapolis Auditorium, I peered into a dealer's locked glass case. There lay a 3 1/4 x 4 inch slide that looked from the mat to be an illustrated song slide. I asked to see it; the dealer obligingly unlocked her case and handed it to me. It was a single Scott & Van Altena song slide, nice but nothing too remarkable. A small adhesive tag on the corner had the numerals 125 following a dollar sign. "Hmmm," I thought, $1.25 is a fair price for a nice S&VA orphan slide. I guess I'll buy it." Out loud I said, "That's one dollar and twenty-five cents, right?" "Oh, no, no," she replied. "That's one hundred and twenty-five dollars. It is very rare. I've never seen anything like it." At that time our collection of song slides was in its beginning stages. I smiled and said, "Well, I've got about a hundred of these at home and your price is rather unrealistic." Did she believe me? Well, she took it back from me, carefully placed it back in her case and locked it up again with nary another word. I've often wondered how long it took her to reconsider that price or if someone ever actually paid her more than a dollar and a quarter for it.

Congratulations Nancy. Unfortunately because you came in second you will receive fifteen (15) incredibly boring slides.

As for the rest of you—well, you knew the contest rules and must have chosen to not take part because you are lusting after your large C.O.D. shipment of I.B.Ss. to arrive for your viewing pleasure. Get a life!!

BITS AND PIECES

- The editors would like to recognize Ralph Shape for submitting the article on "Mr. San Diego," Homer Peabody, that ran in the last Gazette. It is always our intention to acknowledge the source of our news items and apologize for this oversight.

- There are more of us out there! Joe Koch sent along this newspaper article his wife, Alice, had received in the mail from a friend from her high school days. It comes from North Adams, Massachusetts, and was from the August 25, 1997 issue. Does anyone know the lanternist, Eugene Michalenko? Perhaps we could recruit a new member.

> 'Magic Lantern' Show Slated Wednesday
>
> The next presentation in the schedule of events for the Adams Library Centennial Celebration will be "A Non-Moving Picture Show—A Stereoscopic and Magic Lantern Show." This performance will be held Wednesday, 7:30 p.m., in the Memorial Hall of the Adams Free Library at 92 park St., Adams.
>
> Before there were movies, people sat around in the parlor to look at photographs. Stereoscopes produce a 3-D view and a magic lantern projects large images from glass slides. The Adams Historical Society will bring out its stereoscopes to view photos from around the world. Afterwards, the glass slides of Adams and vicinity, taken by Wells Thompson in the early 1900s, will be shown and narrated by Eugene Michalenko. Thompson lived on East Street and owned a drug store once located at the present site of the South Adams Savings Bank. He was interested in photography and in reproducing scenes of Adams.

- Barbara Zucker spotted a mention of magic lanterns in a recent New York Times copy and sent it on to us. The article speaks to contemporary artists seeking to create electronic art using digital imaging techniques and the Internet. "These artists work with computers to mix cocktails of images, texts, and sounds that are stimulating to ear, eye, and mind and are instantly available through the Web to an audience of millions." The author credits devices like kaleidoscopes, magic lanterns, and stereoscopes with encouraging artists of that era to see their world in new ways.

CLASSIFIEDS

For Sale:

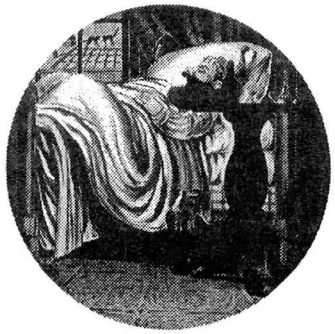
Magic lantern made in Germany, in the original wood box. Comes with several glass slides. Picture available on request. Jan Macleod, (703) 648-9555.

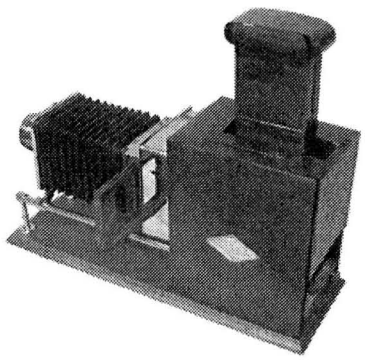
Wanted:

Tom Rall is interested in obtaining lists of slide manufacturers and major slide collection lists. He would be happy to purchase any materials in that regard. Contact him at (703) 534-7612 or: Tom Rall, 1101 North Kentucky Street, Arlington, VA 22205

Wanted:

Slide or photocopy of "Pyramids of Egypt" from the series Seven Ancient Wonders of World by Beale, ca. 1898. Ken Berry, 7513 Clayton Dr., Oklahoma City, OK 73132, (405) 721-0044.





Wanted:

Todd Bailey has requested help and information in three areas. He has a number of black and white Yellowstone National Park slides and would like to know more about them. (See his checklist following.) He particularly is interested in the names of the photographers and the dates of the images. He also would like help in identifying the images and dates taken by F.J. Haynes.

Lastly, he would welcome any histories of the relationship between photographers and Eastern Publishers, the history of Eastern Publishers at the opening of the Langenheim Brothers business prior to consolidation under Keystone. You may contact him at: Todd Bailey, 410 West 23 Street Apartment 4A, New York, NY 10011-2126.

C.T. Milligan, Magic Lantern Manuf'r, No. 728 Chestnut St., Philadelphia, Pa.:
Black Sand Geyser.
Coating Terrace, M.H.S. (with woman and daughter, saplings in basins)
Conglomerate Hoodoo Basin.
Comet Geyser (p)
Cove Spring, M.H.S. (two men standing to side)
Crater, Giantess Geyser
Crater, Lion Geyser. (man with three children to his side and front)
Crater, Mud Volcano
Crater of Castle Geyser.
Crater of Castle Geyser, Yellowstone-Hot Spring Basin.
Crater of Comet Geyser.
Crater of Grand Geyser.
Debri Hill, Stairway.
Diana's Bath, M.H.S. (two floating heads)
Eagle Cliff, Yellowstone Canon.
East Slope.
Finger Rock (guide looking to side) (ref. Yellowstone National Park Pub. F.J. Haynes' official photographer N.P.R.R., Fargo, N.D.
Fountain Geyser (in eruption)
Gardiner? Electric Peak. (p)
Gardiner West Falls (p) (two men)
Giant (indistinguishable close-up eruption) (p)
Grand Geyser in Eruption
Group of Grand Geysers.
Hell's Half Acre (p:Y.N.P.) (Photographer taking portrait of man standing in front of log crossing over river)
Hoodoo (?)
Liberty Cap, Mammoth Hot Spring Basin, Yellowstone Park.
Minerva Terrace. (p)
Minute Man Geyser (in eruption with gentlemen to left)
Mirror Pools.
Monument Park, Yellowstone.
Old Faithful in Eruption. (two men standing and looking on)
Pulpit Terrace (half length of man inside, wearing jacket with book on edge of pulpit)
Pearl Pools.

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Classifieds continued

Periodical Lake, Formations.
Riverside Geyser in Eruption-Yellowstone Park.
Silver Cascade, Steven's Creek.
Soda Creek & Sheep Mountain.
Splendor (Indicator) (p) (Glass water marked published by F.J. Haynes)
Terrace Pools. (man standing in center)
Tower Falls, 149 feet high-Yellowstone Park.
Upper Basins.
Upper Fire Hole Basin, Looking Down, Yellowstone.
Yellowstone.-Castle Geyser in Eruption.
Yellowstone Falls.
Yellowstone Lake (Fishing Cone)
Yellowstone River (?)
Yellowstone River between lake and falls.
untitled (basaltic drift, lower canyon)
untitled (beehive geyser in eruption)
untitled (falls of the firehole river)
untitled (petrified tree with man looking on, in corner man standing, snowbanks on distant mountain)
untitled (terrace outlined with saplings)

S.L. Schumo, 880 N. 22d St., Phila (Philadelphia Museum):
Black Bear in Rear of Lake Hotel on Yellowstone Lake at 6:30 PM, Yellowstone, Aug. 1895.
Economic Geyser. It spouts 50 ft. high for less than half a minute but continues again every five minutes. Aug. 1895.
The Golden Gate, Yellowstone National Park
Liberty Cap Yellowstone Park, Mammoth Hot Springs Hotel to left. Aug. 1895
View of sitka from the Steamer at the wharf, taken at 9:30 in the evening. July 1898

Ed. note: Todd, your unidentified slides may have been taken by tourists on vacation much as we take photos today. They probably were not commercially done and the information you seek will not be available.

Notice to Members

1998 Dues are Due!

One Years Dues

Regular member (includes spouse, sister, brother)	$20
Additional members over 18 from same family	$ 5
Institutional Member	$25
Commercial Members	$25
Honorary Life Members	No Dues

Send to:

Ralph Shape, Sect/Treas.
18611 48th Pl. So.
Seattle, WA 98188